

# Sets in Order

25¢

WORKSHOP  
EDITION



VOL. X NO. 8  
AUGUST, 1958

AT THE FAIR (See Page 2)

The Official Magazine of SQUARE DANCING



**FLASH!**  
FROM THE  
BRUSSELS WORLD'S FAIR



The American Pavilion (above) at the World's Fair in Brussels, Belgium became the backdrop for 10 squares of Americans on Independence Day weekend. If you look closely you'll see the dancers just in front of the steps. The following is a first-person account of that memorable occasion by the secretary of the European Square Dance Association.

*By Mary Henk*

**N**INETY tired but happy square dancers returned to their home stations in Europe on July 5th after dancing their way into the hearts of visitors of many nationalities at the Brussels World's Fair. The square dance demonstration produced by the European Association of American Square Dance Clubs and European Area Square Dance Leaders Association took Brussels literally by storm.

The dancers put on three performances each day on 2nd 3rd and 4th of July, which were designated by the Fair officials as U.S. days. Large crowds were attracted both at the Esplanade and around the fountain in front of the American Pavilion where the dancers performed. People stood eight to ten deep and hugged each other closely in order to get a better view of the twirling skirts and colorful costumes. Many clapping their hands to the tune of the dance they laughed gaily with the dancers gently swaying to and fro in time to the music of the Bar 8 Ramblers, five musicians who backed up the callers to make the show a rollicking success.

Many of the crowd returned for more than

one performance and waited anxiously for the Grand March entrance of the dancers singing to the tune of Yankee Doodle Dandy:

"We're all Yankee Doodle dandies  
We're Yankee Doodle do or die  
We're real live Nephews of our Uncle Sam  
Born on the fourth of July  
We've got our Yankee Doodle sweethearts  
He's our Yankee Doodle joy  
A Bunch of Yankees came to Brussels  
Just to do a Square Dance  
We are that Yankee Doodle gang—"

Special lyrics of which were written by Joe O'Leary.

The Callers consisted of Merle Basom, Dick Baughman, Bill Brockett, Betty Casey, Cal Golden and Joe O'Leary. Cal was the featured Caller and was sent over by the U.S. Air Force. Some of the dances were: Take Me Back to Colorado, Alabama Jubilee, Down Yonder, El Paso Star, Betty's Whirlpool, and Bend the

(right) Thousands of spectators gather around the pool to watch the dancers and listen to the callers and the square dance music.





Line. The round dance portion of the program was conducted by Dick and Margo Baughman and consisted of Tennessee Two Step and Hey Mister Guitar. Both of these dances proved to be one of the highlights of the nine demonstrations.

Here in Europe languages often prove a difficulty and so the program was introduced in English, French and Flemish. Fortunately there was one caller namely Joe O'Leary the Emcee who could explain the Audience Participation Dance in French, as Joe pointed out "French a la Texas." The crowd enjoyed this part of the program and it proved to Europeans that American square dancing is lots of fun.

The more energetic dancers spent every spare minute between performances visiting other pavilions. As a result they could be seen in their colorful costumes rushing from one exhibit to another. Spectators stood in awe or stopped to ask questions; how many slips do you wear; is there square dancing in Brussels; how long does it take to learn, etc. One young man clutched a dress of cotton georgette and asked in broken English if it was made of paper. Many of the couples in the more colorful costumes were photographed. In fact in three words the whole town was "square dance buzzing," and one performance was partially televised for the public through the Belgian TV Network.

A reception was arranged for the dancers, an official welcome to the Brussels World's Fair hosted by a representative from the Commissariat and followed by a guided tour of the Fair on one of the Fair auto trains.

For the lucky ones who were chosen to participate it was the opportunity of a lifetime not soon to be forgotten, and forever remembered by thousands of people. For the thousands who saw Square Dancing for the first time it will be an experience long remembered.

#### EDITOR'S NOTE

If we may, we would like to express for the followers of American Square Dancing all over North America, our appreciation for this contribution to our mutual hobby.

To Fred Weber, president of the dancer's association for his vision and to Merle Basom for his work with the musicians and program, we tip our hat.

# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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AQUA — #209 Waltz Caress/Surrey Ride — rounds on 78 rpm.

BEL-MAR — #5009 I Feel Better/flip — singing call on 78 rpm. Bob Graham calling.

#5010 Polk Co. Hoedown/Up Jumped the Devil — hoedowns on 78 rpm.

DASH — Singing calls on 78 rpm

#2509 Weeping Willow (Dale Durbin calling)/flip instrumental

#2505 Little Spanish Restaurant (Al Brownlee calling/flip inst.

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#207 I've Gotta Gal/Swinging Dan

BLUE STAR — #1515 Briar Patch/Turnpike Special with calls by Richard Dick

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#4122 Witch Doctor/Fit on a Fiddle—inst.

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SETS in ORDER, AUGUST, '58

## AS I SEE IT . . . by Bob Osgood

AS ALWAYS, the passing of a National Convention (and why don't they stop calling it National — it's certainly becoming more international or at least North American?) leaves behind it many vivid memories.

I managed to get away in time to take the special train with those crazy Okies for a second year, and once again had the time of my life. While I don't personally enjoy these giant affairs as much as a smaller dance, I must take my hat off to all the folks in Louisville for one of the finest examples of square dance teamwork yet experienced. I admire good organization and here I felt was a beautiful sample.

Naturally, as in the case of anything so large there are a few things not-so-good.

A yearly convention of this type must show off square dancing to its best possible advantage. It must tend to set a good example — or at least follow a good example of the trends. In many of the halls I clocked the callers at from 145 to 158 metronome beats per minute. Add to this, cut-timing plus a hodge podge of the dangdest undanceable material I've ever seen, and you came away a bit perplexed at the current status of the square dance picture.

During the three days, the participation program in the big hall was halted for forty-five minute periods for exhibitions. The exhibition groups, coming from all parts of the country, evidently had a message, but except for a few instances, I failed to see where they fitted in. Obviously some were well trained and beautifully costumed, but few, if any, did much to show the style of their area. Exhibition groups could bring so much of value to a Convention by portraying the background and history of square dancing. It seems a shame to "miss the boat."

The many folks who are disappointed that TV square dancing has placed an emphasis on the clog-step, which is certainly not representative of today's popular square dance, must have shared my dismay at the number of exhibition groups from all parts of the country who featured this style. Here, at a National Convention of all places, the emphasis must be placed on a true picture, and I do hope that in succeeding years this phase of the program will be improved upon.

Sincerely,

*Bob Osgood*



# THE NATIONAL 7 CONVENTION

**Total Attendance: 8,028  
plus 9,000 spectators**

## **ATTENDANCE BY STATES:**

Alabama	45
Arizona	43
Arkansas	4
California	189
Colorado	66
Connecticut	2
Delaware	1
Florida	116
Georgia	27
Illinois	793
Indiana	2187
Iowa	90
Kansas	111
Kentucky	1181
Louisiana	16
Maine	3
Maryland	33
Massachusetts	10
Michigan	211
Minnesota	29
Mississippi	6
Missouri	609
Nebraska	11
Nevada	3
New Jersey	28
New Mexico	8
New York	29
North Carolina	11
Ohio	1352
Oklahoma	190
Oregon	2
Pennsylvania	100
Rhode Island	2
South Carolina	14
South Dakota	10
Tennessee	125
Texas	123
Utah	6
Virginia	44
Washington	11
West Virginia	73
Wisconsin	94
Wyoming	2
Washington D.C.	11
Canada	6
England	1

**Maine and Rhode Island were represented for the first time.**

**T**HE SEVENTH National Square Dance Convention was a howling success. Of this there is little doubt. Just ask anyone who attended, be he dancer, or one of the many thousands who watched from the side lines.

Alan Levy, writing in the Louisville, Kentucky, Courier-Journal said: "The National Square Dance Convention is a most unconventional convention. Unlike the more than 300 other groups that gather in Louisville during the year, the square dancers don't elect officers from national president on down to chaplain . . . They don't pass resolutions that begin with a 'whereas' or two . . . They don't assemble solemnly at a banquet to hear a distinguished speaker from Washington read a prepared text urging that square dancers be represented in the United Nations . . . Unlike some convention-goers, they don't pose problems for police or hotel detectives. Square dancers know only one way to dissipate their energies. All they do is dance!"

If this was an "unusual" convention for Louisville, it was also a most successful one in the eyes of the more than 8,000 square dancers who attended from one coast to the other.

Even the weatherman did his bit with the temperatures down low enough to assure good dancing.

## **From the National Chairman**

Bud Dixon, president of the Fifth National Convention held in San Diego, California, and chairman for the coming year of the Executive Committee of the National Square Dance Convention, covered the situation quite completely in the following release:

"Many, many congratulations are due Eddie Colin and his hard working committees for the outstanding way in which they presented the Seventh Annual National Square Dance Convention at Louisville, Kentucky, June 19 to 21, 1958.

"All phases of the Convention were excellently planned and executed, despite the tremendous handicap of having only nine months to prepare. The workshops and clinics were ably managed, and the panel direction and participation were excellent. The tremendous coliseum presented an inspiring sight to the many spectators who enjoyed the exhibitions and dance sessions. Although a good many of the visiting callers felt compelled to show their





Friday Night Dance at the Convention

Bill Grant Photo

versatility by competing with each other with speed and intricate calls, the last hour of the program on the main floor will long be remembered as square dancing at its best. Program Chairmen Floyd and Magdalene Bohart deserve a hearty 'Well Done' for a well laid out program.

"The activity and interest shown at the Convention Bid Committee meeting called by Chairman Howard Thornton was most encouraging. Excellent bids were submitted by Albuquerque, Dallas, Des Moines, and Miami Beach; and Des Moines was selected as the site of the 1960 Convention by a narrow margin. The unsuccessful bidders were urged by Chairman Thornton not to be discouraged, but to plan on rebidding at a future date. Interest in future conventions was also demonstrated by representatives from Detroit, Los Angeles, Omaha, Seattle, and Washington, D.C. The meeting was also attended by Art and Hermina Slack, Co-Chairmen of next year's Convention at Denver, Colorado.

"The National Convention Committee in executive session elected Bud Dixon, San Diego, as Chairman for the coming year and Art Lowell of St. Louis as Secretary-Treasurer. Inquiries about future Conventions should be

addressed to Chairman Dixon at Five North Second Avenue, Chula Vista, California. The members of the Executive Committee present also voted unanimously to go on record as opposing over-organization of the square dance movement. They strongly feel that the present method of organization on a local level will best serve the future of our wonderful hobby."

It is next to impossible to single out individuals to praise for their part in making such a Convention a success, but special mention should go to one of the most time-consuming of all the various committees. The housing group, headed by Cliff and Anita Speechly deserves a special "Bravo" for its excellent performance. To *everyone* who worked may we all say "Well done"!

**For only a dollar you can still get one of the giant souvenir programs mailed to you anywhere in the United States. The book has 128 pages with write-ups for 200 square, round, and folk dances. Just send your check to the 7th National Square Dance Convention, P.O. Box 1553, Louisville 1, Kentucky.**



## STYLE SERIES:

# FORWARD SIX VARIATIONS

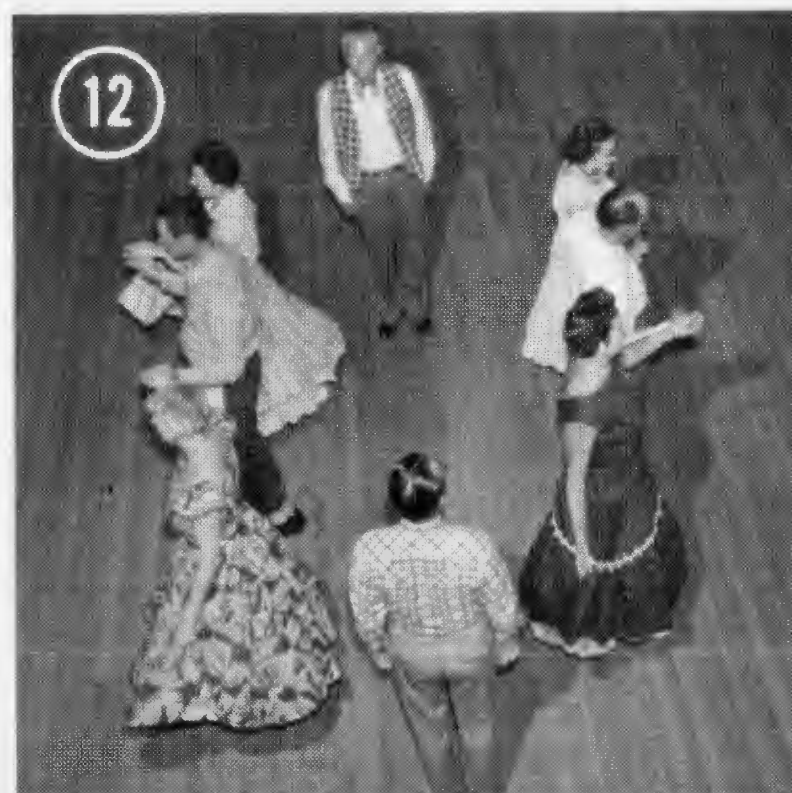
**I**N THE LINE variety of square dance figures comes the old Forward Six Family with its several variations. To get into the formation to start any of these figures is a simple matter and there are a great number of methods. Here are a couple: Man number one goes out to the right and circles four. He leaves his girl there in a line of three and goes on alone to couple number three. He circles three with them, then takes number three lady, putting her on his right side and leaving man number three to stand alone, goes to number four couple and circles four. Leaving that girl in a line of three he heads for home by himself. Or, in a square, head men swing their partners and then send them to the right of the ring to stand in lines of three. Here are three figures starting from that point:

**RIGHT HAND OVER — LEFT HAND UNDER.** In the lines of three, the six go forward to the center three steps and stop, then back up to place (1). (The lone men, at this point do a do sa do when called.) With the right hand up and making an arch



**BACK YOU BLUNDER (TRIPLE DUCK).** In the same lines of three the dancers go forward and back as before (5). Going forward again the active men release the ladies on their left, veer slightly to the right, make an arch with the lady on their right, hook left elbows

with the other man (6) to make a line of four. As the line turns CCW the ladies who were originally on the men's left duck under the arches and move CW (7). The line continues to move and the ladies duck a second time (8). Finally, as the line has gone half way around

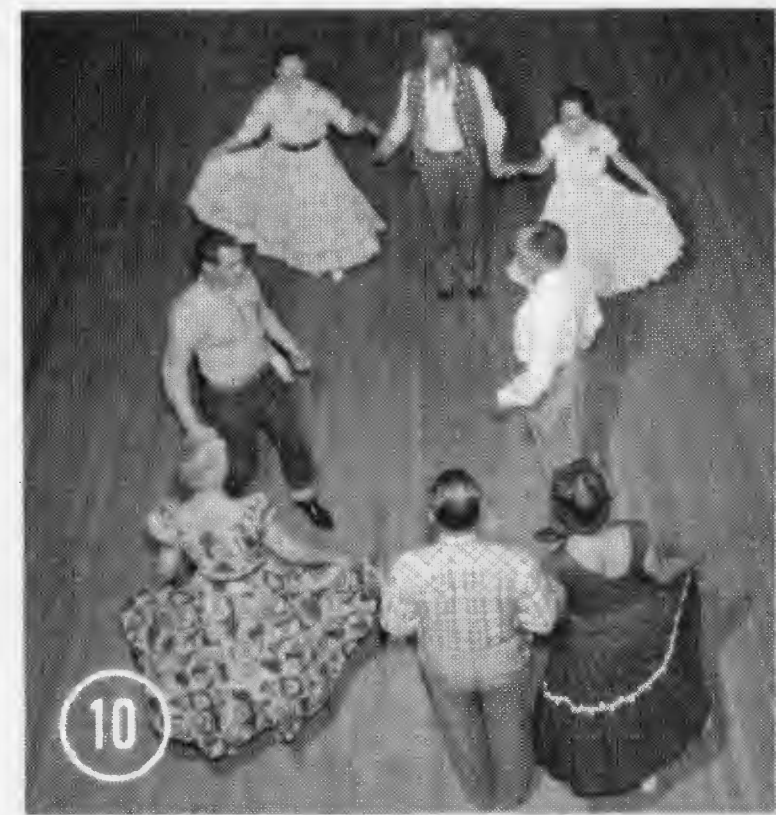






men send the lady on their right, over, and across in front, while the lady on their left ducks under the arch, going in front of the man, to the right (2). The lady, originally on the man's right, crossing to the left does a left face turn ending on the right side of the head

man. The lady, originally on the left, ducking under, crosses to the right, making a single right face turn to end on the left side of the head man (3). In new lines with the head men (4) the figure is ready to be repeated. Now we're ready for a few variations.



the ladies duck under the third time (9) and the line goes a few steps more. The men release the right hand (arching) lady and all four ladies drop into their next place as they did in number 4 of the first series (10). The active men half left face turn to back up into

home spot and the figure is ready to be repeated.

**DOUBLE BOW KNOT.** As before, the lines go forward and back. Then each active man raises the right hand over, passing that lady in front of him and to the left. The lady on the left he passes under the arch and to the right (11). Without releasing the hands the man right face turns to "dishrag" under his own right arm to face out (12). He then raises the left hand over and keep the right hand over and keeping the right hand under (13) crosses the girls and does a left face turn, dishragging under his own left arm (14) to face the center. Dancers are in the same position they were to start and are ready to do one of the other forward six figures.





# WITCH DOCTOR

By Joe Lewis, Dallas, Texas

**Record:** J Bar L #4115B with calls by Joe Lewis; J Bar L #4122A instrumental

A

My friend the Witch Doctor said swing your lady fair  
He said the gents star left and leave her standing there  
When you're home you do-sa-do and promenade the square  
With a Ooo e, Ooo ah ah, ting tang, walla walla, bing bang,  
Ooo e, Ooo ah ah, ting tang, walla walla, bing bang.

B

Head two couples crosstrail, travel round just one  
Forward eight and back, lot'sa time (Four in line)  
Right and left through and then two little ladies chain across the ring  
Then chain two ladies down the line  
My friend the Witch Doctor said single file for you  
He said the gents reach back and pull that lady thru.  
Go right and left grand around the ring and then here's what you do . . .

**CHORUS:**

Ooo e, Ooo ah ah, ting tang, walla walla, bing bang,

Ooo e, Ooo ah ah, ting tang, walla walla, bing bang.

Repeat B for sides.

C

Four little ladies chain across, turn the girls around  
Head two ladies chain, just the two  
Head two couples promenade  $\frac{3}{4}$  round for you  
Side two go right and left through with a full turn around to the outside two,  
Allemande left your corner, go home and swing 'em there  
He said the gents star left and leave them standing there  
And when you're home do-sa-do and promenade the square  
With an Ooo e, Ooo ah ah, ting tang, walla walla, bing bang, etc.

Repeat B for heads and then for sides.

Ending follows after the words, "Walla walla, bing bang."

He said O ee, He said O ah

He said bang bang bang bang bang

(Band has three more beats alone)

---

## ON THE COVER

To the tune of "Yankee Doodle Dandy" ten squares of smiling dancers grand march their way to the area in front of the American Pavilion for three days of square dancing during the recent 4th of July weekend.

Next month our cover will feature the faces of our square dance ladies from all parts of America. Watch for it.





# WHAT IT TAKES TO BE A Successful CALLER'S WIFE



ONE OF THE MOST fascinating surveys Sets in Order has ever done concerns that great gallery of unsung heroines, the callers' wives. How do they feel about their role in their husband's activity, we wondered. What do they think it takes to be a *successful* caller's wife? So we asked them, an assortment of wives of successful callers in the country's key square dance spots. Their answers were revealing.

The first quality of importance was felt to be LOVE OF AND INTEREST IN PEOPLE. Without this, said these wonderful gals in essence, they might as well give up. Next came CHEERFULNESS UNDER ANY CIRCUMSTANCES. Following close upon this, most gals felt they must be FRIENDLY TO EVERYBODY; no cliques, no favorites.

Following are illuminating excerpts from replies to our queries:

## Lou (Mrs. "Decko") Deck, Michigan

"It is generally recognized that anyone who goes to a square dance without a partner does so at the risk of blooming perpetually on the wall. The most well-known of this species? The Caller's Partner. The first year or two this small but sturdy plant vegetates happily and quietly in various corners nodding and bobbing radiantly at the passers-by but often apart from instead of part of the fun.

"In the end the caller's partner must make the final agonizing re-evaluation of her position if she is to find her true place in that part of the local square dance activity with which her calling partner is associated. As a team, the caller and the partner must determine where the caller's actual capability lies — instructing, open dances, club management, exhibition, etc. Then they must decide where the partner fits.

"Personal factors must be weighed but in general nothing will replace a genuine and sincere love and enthusiasm for the dancing and dancing public. Words and actions must make each evening of dancing seem as if it were a party in the caller's home."

## Mrs. Bob Johnston, Arizona

"The most important thing is to be patient with your husband. More times than not he comes home from work and stays just a couple of hours and then has to be off to a class or club. So often his schedule is so tight that it is easy to 'fly off the handle' and unless the wife keeps calm and collected, trouble is liable to start. I put the wife's patience of utmost importance in holding together the marriage and family life as well as the success of the caller. Things will flow easily if the caller is happy."

## Florence (Mrs. Ed) Weddle, Kansas

"A caller's wife is many things, and how she feels about being a caller's wife depends entirely on how good a wife she normally is! She must have absolute faith in her husband's love, to begin with, to survive into the smiling female she must be through thick and thin. In adult groups she must be able to Sit, Sit, Sit! She must fill in when needed, even in a man's part. In youth groups she must be mother, big sister, confessor. In both groups she must be an able floor assistant to her caller.

"At *all* times she must plan schedules, keep dates straight, shift meals and children, carry equipment, wash dishes at clubs, plan for 'drop-in' callers and be an all around JOLLY GOOD FELLOW! None of us callers' wives probably live up to this pattern, but I'm sure most of us try!"

## Helen (Mrs. Paul) Bania, Missouri

"The caller's wife should co-operate with her husband by attending all the dances and learn the round dances he teaches so she can help him teach them. I think a caller's wife should love people and mix with the dancers — be one of them — and never, never have a 'holier than thou' attitude. She should never over-dress — wear expensive dresses which the average dancers cannot afford. To me, the caller's wife is just as important in her role as the caller in his. She should see that everyone has an enjoyable evening."

(Continued next page)



**Edna (Mrs. Orvell) Essman, Missouri**

"Being a caller's wife is wonderful — I wouldn't think of being married to anyone else. Just as serving the public in any field, you must be friendly and smiling with everyone. People like to be talked to and like you if you remember their names and something personal about them. I've found it best never to give anything but constructive criticism. If I think my husband is wrong I have learned to tell him about it later. It's much more fun if you just become part of the group you call for. Two 'musts' for every caller's wife: she must know how to make a squaw dress and be able to carry 2 cases of records up 3 flights of stairs!"

---

**Betty (Mrs. Bob) Bevan, California**

"I would divide these thoughts in two parts — first, concerning the dancer; second, the husband. As to the dancer; the caller's wife must like people and of course, square dancing. She must not gossip. She must be enthusiastic, friendly to everyone, and tactful. She must dress properly and conduct herself like a lady. She must be a hostess-at-large, with a word of greeting for everyone. Now about the husband; she should praise him when he has called a good dance. She should criticize constructively but *in private*. She should be the *silent* partner when demonstrating a dance. She should keep up with new ideas and *keep smiling!*"

---

**Wilma (Mrs. John) Shadoan, Montana**

"First — and most important — a caller's wife must love her fellowmen (and women!). If she truly cares about the people around her she will at all times be aware of their needs, socially as well as square dance wise. She will encourage the dancers and make them feel at ease. She will not be a party to gossip, backbiting or criticism.

"She will work together with her husband—assisting inconspicuously at dances. She should smile at and encourage him. Any criticism should be made when they are alone.

"She may have to do book work, record sorting and filing, sending cards on dances, etc. She and he together would do well to occasionally evaluate their contribution to square dancing and decide how they can do better."

**June (Mrs. Johnny) Strong, California**

"A caller's wife must be a related partner in his role as caller and support and wholeheartedly agree with his enthusiasm, ideals and ideas about instructing classes, calling workshops and taking outside calling dates. She must have frequent personal pow-wows with him to exchange ideas and work out problems to help keep and maintain an agreeable balance as a team in the ever-changing square dance picture. She must be sincere, diplomatic and honest!"

---

**Marion (Mrs. Howard) Hogue, Massachusetts**

C ourage and control  
A dventuresome spirit  
L oyalty  
L ove of life and living  
E xcellent health  
R esourcefulness  
S ense of humor

W illingness  
I ntegrity  
F aith and faithfulness  
E nergy plus."

---

**Helen (Mrs. Pat) Paterick, Virginia**

"A caller's wife must have (1), a genuine love of and interest in people; (2), diplomacy, patience, tolerance and understanding; (3), a generally adaptable organizational ability. As hostess at clubs or classes her husband calls for she should apply good taste and breeding, just as in any profession. She must be sensitive to personalities and often must be the balance wheel between several types. Gossip is no part of her make-up. She should remember people's names and remind her husband of them. She must be the very essence of a good sport and fill in wherever she can be most useful.

"When 'working the floor' she is part of a team and must know when and how much she can help each couple. She must never act tired, disgusted or moody, no matter what the day has been like. She is her husband's business and social secretary; she tries to save her husband so that he can do his best at the dance, not bother him with household problems, etc. She must be well-dressed but not too 'showy.' She has to be physically strong and able to help load and unload the accoutrements of the 'trade.' She must be a public relations expert."



**Fran (Mrs. Bob) Brundage, Connecticut**

"I think the main thing is being interested and being a part of your husband's job. Next, to enjoy and like people and enjoy being with people and making new friends. It makes it easy for me, because Bob enjoys calling so much that it makes me happy just to be with him on all jobs I possibly can be. Maybe the caller makes a successful wife, who knows?"

**Mrs. Jim Brower, Texas**

"The top thing, to be a successful caller's wife, is to enjoy square dancing as much as her caller-husband. She must be able to talk to him on his level about dancing. There must *never* be a family quarrel at a dance, so his mind can be at ease. *Never* show jealousy, as the dancers can detect that instantly. If a dance isn't going too well, especially for a touring caller, and he wants to know why, suggest a peppy call to bring the floor up. Work with your caller-husband and not against him. Always smile and try to be as neat as possible."

**Jane (Mrs. Ray) Black, Indiana**

"The one thing a caller's wife must have is *interest*. If she cannot be interested in everything that goes on concerning her husband's dances, she can do him more good by staying home. She should be interested in the material her husband-caller uses and understand it almost as well as he does. Square dancers are full of questions and are entitled to answers. She should be interested in the dancers as *people* and be willing to listen and talk to them. She should be willing to dance with anyone, at any time and not be a 'second caller' in the set when she does."

**Marie (Mrs. Don) Armstrong, Florida**

"The most important attribute of the professional caller's wife is her acceptance of the fact that this is his chosen vocation and as such requires the devotion and support expected from the wife of any businessman. Even this requirement is hard to maintain at times, but it is still not enough. One must keep a continual smile whether the hall is packed or empty, whether the dance is going over or the whole floor clobbered. It takes putting names and faces together, remembering to send a call sheet, showing them a grapevine over in the corner. Above all, SMILE at the dancers AND at your husband to let him know you're in there pitching!"

**Jeanne (Mrs. Don) Fitch, Michigan**

"Sincerity is imperative. Really listen to the dancers and take an interest in their lives outside of square dancing. Dancers will forgive your forgetting their names if you remember the little personal things they have told you. And you will make some lasting friendships. Being a caller's wife is not a business — it's a pleasure!"

**Mrs. Les Houser, Kansas**

"I believe one of the most important things is to know when to talk and when not to. A caller's wife can be his best critic but please do it at home and not in front of people."

**Helen (Mrs. Paul) Pate, Georgia**

"I find I have some pointers for young wives of budding callers. Topping the list is, 'See no evil, hear no evil, speak no evil.' Remember, I didn't say this was my practice; it's just a *good* practice! Secondly, have plenty of patience. Be your husband's severest critic. And his staunchest supporter. Bolster his ego but tell *him*, not the dancers. Include everyone in your circle of friends. Keep your ear to the ground and you will learn things to help your husband."

"Keep open house. Ditch any plans you have and entertain visitors. See that visitors have a place to dance. Never get tired. Be ready, at the drop of a ballet slipper, to run several hundred miles to dance or festival, even tho' the windows need washing."

"Be ready to dance with single men at his dances. KEEP SMILING, no matter what. Know everything that goes on in your dancing area, even if you have to sit on the telephone for hours giving out this information and getting it. To sum it up; all these things prove you *believe* in what your husband is doing."

**The Sneaker. Caller Paul Pate, having read a copy of his wife's letter, sent us this one:**

"Being away from home at this writing and out of reach, I must tell you to put the record straight on what she wrote you. She isn't a *little* bit responsible for any success I might have had as a caller, but a *whole lot* responsible for it. You are giving the gals a chance to sound off so will you give a grateful caller a chance to acknowledge his debt to his better half?"



# The SQUARE OF THE MONTH



Photo by Romaine-Skelton

*Jack Logan, Castro Valley, California*

## DIXIE PLUCKER

By Gordon Blaum, Miami, Fla.

First and third swing and sway  
Head ladies chain across the way  
Turn your gal and the head two pair  
Go forward up and back  
Forward again and pass thru  
Both turn right around just one  
Dixie Chain in the middle, son,  
Lady go left and the gent go right  
Around one, come into the middle  
Box the gnat and face the sides  
Right and left thru, turn your gal  
Dive thru, pass thru, right and left thru  
Turn your gal, dive thru, pass thru  
Allemande left, etc.

IN COMMON with so many other reluctant husbands, Jack Logan was browbeaten into attending his first square dance by his wife, Sylvia, and well-meaning friends. At that time they had to go to a dance that had been sashaying for some years or not at all, as there were no beginner classes. This experience made an indelible impression on Jack and convinced him that there should always be beginners' classes in operation. "There is nothing more discouraging to new dancers," says Jack, "than to be given the business by a more experienced dancer who thinks he knows all there is to know."

It was inevitable that Jack should become interested in calling; (1) because the group got bored dancing to the same records and needed the challenge of live calling and (2) because the ham in him had to come out!

Jack and Sylvia work under the Hayward Area Recreation Dept. and through their interest and that of other callers in the area, manage to keep the schools busy with new dancers' programs nearly every night. Besides, the Logans have two weekly clubs, Valley Swingers (8 years old) and Baywood Promenaires (3 years old).

Jack was Program Chairman of the Golden State Round-Up in 1957 and was a featured caller in 1958. His job as aerial photographer, mapping the entire west, keeps Jack from attending the Conventions, etc., during the good flying months of the summer. Of course, he does get to travel in the course of his job and "drops in" on various clubs in the areas he visits. He and Sylvia also attended an early Asilomar session.

The Logans have two boys, 12 and 14, who are good sports about being "square dance orphans." Their taste runs to "rock and roll," Jack confesses somewhat ruefully.





## DR. LLOYD SHAW

**Passed Away July 18  
at Colorado Springs**

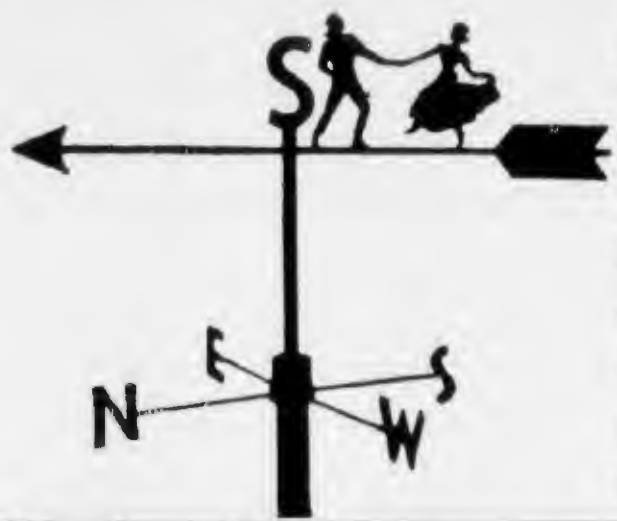
**T**HE BELOVED "PAPPY" of American square dancing was born in Denver, Colorado, on September 29, 1890. He graduated from Colorado College in 1913 and served as head of the Cheyenne Mountain School for 35 years. He was author of *Cowboy Dances* and *The Round Dance Book*, featured caller on Decca's *Duel in the Sun* album, and president of his own Lloyd Shaw Recording Company. He leaves his wife, Dorothy, and his daughter Mrs. Don Obee.

There is scarcely a phase of square dancing today which does not owe its impetus and present strength to this man who pioneered and fought, using his personal weapons of a great ability to speak, to write and to lead people, in order to bring to life this expression of American activity.

He was one of great vision. When he started he knew he had found a precious thing, a folk spirit and a true folk art, and yet tucked away in the obscure corners of the land waiting to be "discovered." His job was to bring square dancing out of the barns and present it with respect as a lovely and joyous thing to the thousands who were hungry for just such activity.

Through his youthful Cheyenne Mountain Dancers, his institutes across the country, and his summer leadership institutes in Colorado Springs, he carefully laid the foundation for a whole world of dancing feet and dancing hearts. Forever, wherever men and women enjoy the friendships and pleasures of square dancing, they will, each time they dance, be saying: "Thank You, Pappy!"





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Nebraska

Central Nebraska dancers are a lively and eager-for-experience bunch. Not only are they in the habit of importing dancers such as Max Moffit from Jerome, Idaho, but they like to travel around to other clubs and other cities to widen their square dancing world. They are also active in benefits, as witness the Heart Fund Dance at Hastings City Auditorium. Square dancing cannot help but progress under conditions like these.

## New York

The Westchester County Square Dance Association concluded its 10th activity season in June with a dance featuring Butch Nelson from El Paso, Texas. Other guest callers in the past year have included Earl Johnston, Dick Leger, Chip Hendrickson, Bob Brundage, John Carroll, Floyd Parker and Charlie Baldwin. Slim Sterling continues as publicity director and editor of *Swing Your Partner*, the association's monthly news bulletin. Until this year, the group has not been able to honor requests for exchange subscriptions, but beginning in September, 1958, these will be available.

## Wisconsin

A Wisconsin round dance club to note is Merry-Go-Rounders in Racine. These folks wear round badges that look like records. They organized in September, 1957 and danced indoors every Thursday night until June when they moved outdoors to Horlick Park Pavilion. Steering Committee for the club includes; the Jim Finns, Ed Pullens and Hank Rolfes.

Green Bay Square Dance Club celebrated 650 scheduled weekly programs and its 13th anniversary on June 29 with meetings of the Wisconsin Square Dance Leaders' Council and Square Dance Association Council, followed by a Jamboree, at WBAY-TV Auditorium. Lee Counard's Country Dance Band supplied music for this quadruple-barreled affair.

## New Jersey

The first round dance club has been formed along the New Jersey Coast. This is Pioneer Round Dancers, Inc., which group meets 1st and 3rd Thursdays at the Fireman's Auxiliary Hall in Neptune City. Roy Keleigh is the instructor and the officers are Mel Wethered, Phil Carswell, Caroline Bahr and Dottie Wood.

## Florida

Florida's State Convention at Clearwater over Memorial Day week-end proved a pleasant interlude for the square dancers, with Arnie Kronenberger bringing his smooth and flowing rhythm clear from California for the event and local callers also contributing the latest in calls. Florida's magazine, *Bow and Swing*, gave excellent pre-Convention coverage to this affair, including biographies of the leading callers of the state.

The Florida West Coast Jubilee at "fun level" occurred just the week before the Convention, at Sarasota. The City Recreation Department sponsored.

Don and Marie Armstrong are some of the "travelingest" during the summer. Altho' their home base is New Port Richey, their services are much in demand at camps and institutes all over the country. Meanwhile, their classes and clubs at home continue to operate on schedule.

Earle Heinrichs, who is in love with round dancing, is busily interesting more and more people in this phase of our dance life. On June 1, his regular Sunday dance in Tampa featured rounds culled from the State Convention; on August 3 Earle's group will review the summer's output in rounds.

Jack Davis' Thunderbird Club paid him honor at their first Anniversary on May 24. Gifts were presented and members were costumed in new Seminole Indian outfits which brought them naturally to presenting a "War Dance," after which the Peace Pipe appeared.



## Missouri

Caller Walter Huston is doing his good turn for the senior citizens of St. Louis by conducting square dance classes for them twice weekly. Both beginning and advanced work is covered. Interested folks over 50 years young may contact Huston at 4414 S. Broadway Blvd.

Sedalia's program has certainly included top talent brought in under the sponsorship of the local square dance association. On their recent roster have been Jack Livingston from Indianapolis, Ind.; Ernie Gross from Burr, Nebr.; Bob Wright from Wichita, Kansas and Harper Smith from Celina, Texas. Quote from the bottom of the association announcement, "You're always welcome in Sedalia where folks enjoy life and square dancing!" Whee!

## Illinois

The Third Annual Swingding (cute?) of the Illinois Square Dance Callers' Association was the square dance highlight of May 17-18 at Robert Allerton Park near Monticello. Forty callers appeared at the mike with Jim Bennett of DuQuoin as Program Chairman. Dancing was held in the open-air pavilion; delish family-style meals were served in the rustic lodge. At the business meeting on Sunday P.M., with Joe Maddox presiding, new district directors were selected as follows: Northern, Frank Keeser, Belleville; Central, Ray Morton, Assumption; Southern, Fred Douglas, Aurora. The honor of a scholarship from the organization went to Bill Bishop, Decatur.

## D.C. Area

The fifth annual NCASDLA Summer Jamboree was held on July 12 "under the stars" on the roof of the Hecht Company at Arlington, Va. Fifteen callers and round dance leaders participated and music was provided by the Rock Creek Promenaders. Square dancers dance just *everywhere*; why doesn't somebody collect *places*? On roofs, in underground caverns, on riverboats and even, in Heidelberg, Germany, one square danced on the platform atop the giant wine-keg in a castle!

Officers and committee heads of the Gadabouts Club in the Hagerstown, Md., area are: Curt Chidester, Curley Custer, Don Dashnaw, Sam Hankey, Charles Moser, Milt Neidlinger, Max Ridenour and Bob Kinch. Amiable Stan Miller of Silver Spring will call for the coming year. The club meets at the Salem Avenue Elementary School, September thru May.

## Texas

The Texas Eastman Recreation Club sponsored a series of 8 square dance lessons recently at the Corral Building. Red Warrick was the instructor. Paul Morris is president of the new club formed from this group and their admirable motto, "That more people can enjoy the gentle and graceful art of square dancing." That's *nice*.

The Amarillo Square Dance Council has been sponsoring open air square dances each Saturday night in Elwood Park, continuing thru the month of August. The live music is furnished by Oran Bailey's band. Harper Smith will be the featured caller on August 16 and other dates are handled by local callers. Visitors are warmly welcomed.

## California

A grand total collected by friends and clubs for the family of the late Slim Brough, much-missed Los Angeles caller, was reported as \$2629.70. One of several dances given with this purpose in mind was that of Jeans and Janes on June 4. M.C. was Geo. Elliott, with Vera Baerg, Ray Orme, Frankie Frankeberger and Arnie Kronenberger also programmed.

Cow Counties Hoedown Assn. hosted the Council of California Square Dance Associations on May 31 at Riverside Y.W.C.A. Presiding was Noel South, retiring prez of the host association. Ten of the 11 active California dancers' associations were represented. On the agenda: a report on another association to be considered for membership; the introduction of a new California state dancers' directory as a "travelers' aid"; the discussion of incorporation; a final report on the State Convention at Disneyland; and announcements of coming events. The Council seems to be serving its members well and from the representation of over 80 persons present, some from Sacramento 500 miles away; the interest in this quarterly gathering looks real and healthy. After the meeting the Whirl-A-Ways Club of Riverside served a bountiful ham dinner after which there was dancing at the Memorial Day Hoedown. San Diego Square Dance Assn. will host the Council next in August.

New officers of the Imperial Valley Square Dance Association are the Jesse Campbells, Pres.; Marguerite Bucher, Veep; Darlene Kline, Secretary; and Kay Kamps, Treasurer. This association covers the Imperial-El Centro area.



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# Chuck Jones

## NOTE BOOK

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DEAR BOB, (and my wife, Dottie)

First of all, let me firmly state that the only proper and correct state for an adult human American male living in these United States at this moment of time is to be married.

But.

At times it seems to me that the whole idea of marriage was solely devised for the purpose of irritating *me*.

I know that this is true for you too, Dottie, at times I have found you looking at me in total disbelief, as though you had found yourself the recipient of an unsolicited gift package containing a live, full-grown duck-billed-platypus, without enclosed instructions on the care and feeding of same.

Perhaps a "happy" marriage could be divided thusly: 75% wonderful; 20% bearable; 5% unbearable. In other words 1/20th of the time marriage is likely to be either terribly boring or downright dreadful.

Now this is about the way I feel about round-dancing.

It sometime seems to me that the whole idea of round-dancing was devised solely for the purpose of irritating *me* and that about 1/20th of the time it is either terribly boring or downright dreadful.

Like marriage round-dancing tends to go through phases in which the whole idea of continuing becomes questionable. Like husbands (and wives) round-dancers tend often to forget their beginnings and thereby to confuse novelty with love.

Today round-dancing seems to be in what I call the hand-wrestling stage, that is, the dances seem to be as much concerned with the problem of maintaining a firm pair of hand-grips as with foot-movements. Now, this is a perfectly legitimate preoccupation, the so-called German "Allemande" dances did much the same thing and not with just two people either, eight or more often dancing through highly intricate

figures without ever relinquishing hand-holds. So there's plenty of precedent historically.



"The Hand-Wrestlers"

My complaint is not that one round dance employs this style — I enjoy holding hands as well as — as well as Marvin Franzen or Ed McQuiddy or anybody else — although it does interfere with clasping a girl around the waist (technically, I think, a friendlier gesture) but I do object when the herd follows and the next twenty-four dances (about a month's crop in our area) all have variations on this hand-wrestling technique.

Now there may be people who prefer things just the way they are. I suppose there is merit to the idea of concentrating on one particular facet of an occupation. As in golf there is something to be said for strengthening the grip but there is the danger of ending up with glorious biceps, wrists of rippling steel and no sense of rhythm at all.

There have been some interesting phases in the round dance picture: the Tamara period; the patti-bas period, the limp-step group in which it appeared to an innocent outsider that all round-dancers suffered from portside lumbago. There was the time when the two-step, turn, reverse bump was employed rather extensively — a charming gesture in a sixteen-year-old girl but an alarming one in a one hundred and eighty-five pound man. There was the



"The Two-Step Turn — Reverse Bump"



semaphore period in which the arms were crooked at gay little angles and double-jointedness was a social advantage. There was the "don't you touch me — don't you touch me" period in which entire routines were performed unsullied by human hands.

There were the memory course marches (not done to Marches however) in which the whole contrivance was to go through an intricate drum majorette kind of routine in which the avoidance of a true waltz or two-step in closed position was the pride of the author.

**"The Memory-  
Course March"**



My main problem with the hand-westling is this: there is no consistency in how you turn your girl. In some of the new dances you turn her in with a right hand turn and out with a left hand turn, in others you turn her in with a right hand turn and out with another right hand turn. In still another you turn her *half* way in with a right hand turn, then a quarter way out with a left hand turn, in the meantime maneuvering yourself into a backward quarter two-step crab-step lead.

Well . . . I often forget which is which.

And . . . when I do I try to turn Dottie to the right with a one and a quarter half-step and she wants to do what is right, or rather left, with a one-half turn and a wind while she forces me into a rollaway one-step lift, well, something's got to give.

Why are women so much stronger than men when it comes to round dancing?

I have seen Millie Schwartz who weighs about as much as a welterweight squirrel lift Bruce Johnson, who weighs about as much as a middleweight Rhino and turn him around *when he was in the right*.

You can imagine how I am handled by Dottie when *she* is in the right, which is usually.

I have been checking up on art forms a little and I am again amazed by the simplicity of the tools employed and how few they are. All great music uses the same eight notes, few

**"The Semaphore"**



artists use a palette of more than eight or ten colors, the basic steps of ballet are so few most round dancers would feel completely handicapped if limited to them. All of English literature depends upon twenty-six alphabet characters.

Certainly one of the elements of truth is simplicity. Simplicity, clarity, beauty are nearly inseparable in great works of art.

Simplicity (and thereby beauty) is an extraordinarily difficult goal to achieve. A great art teacher once told us that every man has one hundred thousand bad drawings within him and that only when he got those drawings out could he hope to achieve stature as an artist and that any man who was willing to face this huge task and complete it would be an artist. This seems startling but I believe it to be true and I have known many men with seemingly little talent who by their fantastic drives were able to wade through several times a hundred thousand drawings to become excellent painters.

The real mark of an artist must be willingness to take incredibly intricate pains to achieve simplicity. He must be devoted to the idea of crushing self-criticism. He must try to learn from his contemporaries without imitation (a subtle and almost indistinguishable shading).

I believe that many people writing rounddances in the United States today come very close to being or becoming artists. I believe that theirs is a serious artistic and social responsibility and I believe that if any person who feels called upon to write a round dance will accept an artist's responsibility to deliver the full and painstaking measure of effort required by a work of art then round dancing in America will be safe and so will my wrists.

*Chuck Jones*



# TAMMY

By Manning and Nita Smith, College Station, Texas

**Record:** SIO X3105A

**Position:** Closed, M's back to COH

**Footwork:** Opposite, directions for M

## Measures

### 1-4 **Bal Bwd; Manuv Waltz; Waltz; Waltz;**

Bal bwd on L, touch R beside L, hold 1 ct; starting fwd on R manuv in three steps (one waltz meas) to end with M's back to LOD; starting bwd on L do two R face turning waltzes making  $\frac{3}{4}$  CW turn to end with M's back to COH in closed position.

### 5-8 **Bal Bwd; Manuv Waltz; Waltz; Waltz;**

Repeat action of meas 1-4 ending in OPEN POSITION (no twirl).

### 9-12 **Waltz Fwd (Bk to Bk); Waltz (Face to Face); Solo Turn, 2, Close; On Around, 2, Close;**

In open position and starting L, do one waltz fwd (step, step, close) in LOD swinging joined hands fwd and turning slightly back to back; continue fwd in LOD on R and do 1 waltz as you turn face to face; swinging joined hands forward and releasing them do a solo turn in 2 meas — starting L and turning away from partner to L (W starts R and turns R) waltz fwd to a bk to bk pos on first meas (meas 11); continuing turn, step bwd in LOD on R and finish solo turn to end facing partner M's back to COH.

### 13-16 **Waltz Fwd (Bk to Bk); Waltz (Face to Face); Solo Turn, 2, Close; On Around, 2, Close;**

Repeat action of meas 9-12 ending in CLOSED POS M's back to COH.

### 17-20 **Bal Bwd; Manuv Waltz; Waltz; Twirl to Open;**

Bal bwd on L, touch R beside L, hold 1 ct; starting fwd on R manuv in three steps (one waltz meas) to end with M's back to LOD; starting bwd on L do 1 R face turning waltz; W does R face twirl under M's L and her R hands in three steps as M waltzes fwd to OPEN POSITION, facing LOD.

### 21-24 **Step, Swing, —; Reverse Twirl; Twinkle; Twinkle;**

With inside hands joined step fwd on L, swing R fwd, hold 1 ct; W does L face twirl under joined hands (M's R, W's L) as she steps L-R-L traveling in RLOD at same time M steps almost in place with R-L-R adjusting to W as she twirls change hands to M's L and W's R (both crossing in front) step on L XIF on R, step R to R side in RLOD; close L to R taking wgt on L; (again both crossing in front) step on R XIF of L as you momentarily take semi-closed position step L to side in LOD, close R to L taking wt on R and assuming CLOSED POSITION, M's back to COH.

### 25-32 Repeat action of Meas. 17-24 ending in closed pos, M's back twd COH, ready to repeat dance from the beginning.

**Ending:** Take closed position after last twinkle of 3rd time thru and dip back on M's L (W dips fwd on R), hold.

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## SQUARE GEM

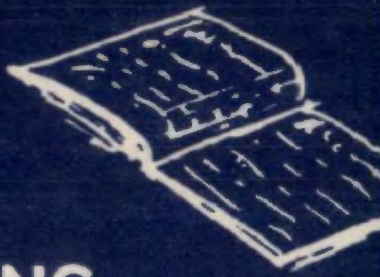
Don't want to mess around in dust or mud with your freshly-whitened ballerina slippers, gals? Okay, wear more sturdy shoes and carry your dance-slippers. Those "shoe-socks" for men which are sold in most department stores as travel items, make wonderful slipper-carriers. You can put two slippers in one cotton knit sock, pull up the drawstring and away you go.

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# THE WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

AUGUST 1958

## ARBITRARY

By Gene Goranhson, San Lorenzo, Calif.

One and three bow and swing  
Promenade the outside ring  
Halfway around that's what you do  
Down the middle right and left thru  
Turn around and pass thru  
Separate go round two  
Forward eight and back again  
Bend the line, look out men  
Forward eight and back with you  
Forward again and square thru  $\frac{3}{4}$  round  
Two lines of four you're facing out  
Forward eight and back again  
Bend the line, left allemande, etc.

or

Grand Right and left

(original partner either way)

## HERE 'TIS

By Ivan Hasbrouck, Sacramento, California

Sides two couples swing and sway  
While the head ladies chain across the way  
Then allemande left just one  
Come back one and promenade  
Promenade and don't slow down  
One and three wheel around  
Swing that opposite girl around  
Then face to the middle and stand pat  
Forward up and back like that  
Center four right and left through  
Turn on around and pass through  
Right and left through the outside two  
Turn on around and circle up four  
Head gents break and make two lines  
Go forward up and back  
Well bend the line and pass through  
With the lady on the right, left allemande, etc.

## MESS IN THE MIDDLE AND THE OUTSIDE TOO

By Len Gustafson, Seattle, Wash.

One and three swing and sway  
Two and four half sashay  
Forward again right and left thru  
Now side two cross trail thru  
Split the ring and go around two  
Hook on the ends 'cause you're not thru  
Now forward eight and back right out  
Arch in the middle ends cross trail out  
Around just one from where you're at  
Come into the middle and box the gnat  
Now right and left thru the other way back  
Head two half square thru  
Then right and left thru the outside two  
Now duck right back to the middle of the pen  
And you box the gnat with your little red hen  
Now face the middle and right and left thru  
Left allemande, etc.

## DAVE'S BREAK

By David Nelson, North Burnaby, B.C.

Allemande left with your left hand  
Partner right go right and left grand  
Hand over hand about like that  
Meet your partner and double the gnat  
Box it once  
Box it back  
Pull her by and swat the flea  
Pull her by and go back three  
Right left right to a wrong way thar  
Men back up in a left hand star  
Shoot the star, reverse the "A"  
Left and right and a half sashay  
Allemande left, etc.

## CHAIN LINK FENCE

By Bill Hansen, West Covina, Calif.

1st & 3rd lead to the right  
Face those two and the ladies chain  
Now inside arch, outside under  
Ladies chain in the middle too  
Turn 'em around and pass thru  
Separate and go around one  
Same ladies chain across the set  
Turn 'em around, both lead to the left  
Let's face those two, ladies chain  
Duck to the middle and pass thru  
Right and left thru the outside two  
Allemande left . . .

## CIRCLE Y HASH

By Lloyd Springer, Fullerton, Calif.

Head two couples swing you two  
Side two couples right and left through  
Heads go forward and back  
Square through in the same old track  
It's a right and a left and a right you do  
Face your corner Suzie Q  
Opposite lady a right hand round  
Partner left a left hand round  
Opposite lady a right hand round  
Partner left with the arm around  
Circle up four when you come down  
Half way round and dive through pass through  
Circle up four with the outside two  
One full turn and cut 'em short  
Inside couples rip and snort  
Pull 'em on out to a line of four  
Forward eight and back once more  
Forward again and pass through  
Join your hands and the ends turn in  
Now box the gnat with the little red hen  
Face to the middle and trail through  
There's old corner left allemande  
Here we go right and left grand.



### TEXAS-MAID

By Dan Weigle, Wiesbaden, Germany

Allemande left to your Texas maid  
Go right —  
Then left —  
This gal you promenade  
Promenade go red hot  
Turn the right hand lady right hand round  
Pardner left —  
Go all the way around  
To the corner gal with a right hand round  
Left to your pardner for an allemande thar  
Back up boys in a right hand star  
Shoot that star go all the way around  
Four ladies chain three quarters round  
With this gent you box the flea  
Gents star right in the center of the town  
Star by the right —, three quarters round  
Turn this gal with a left hand round  
Go all the way around, and  
Promenade your corner as she comes round.

### WHO'S NUTS???

By Hazel Bjorgum, Helena, Montana

Head two gents and their corner girls box the gnat  
Side two couples do a right and left thru  
Head two couples the same to you  
Side two couples do a right and left back  
Head two couples on the same old track  
Head two couples cross trail thru, around one  
Into the center cross trail go around one  
Down the center and split your corners and  
four in line you stand  
Forward four and back with you  
Center four, do a left square thru, it a left,  
a right, a left, then right,  
Allemande left with the old left hand, etc.

### ROBERT'S RIOT

By Bob McDaniel, Topeka, Kansas

First and third finish your swing  
Go up to the middle and back again  
Forward again with a right and left thru  
It's all the way 'round you turn 'em son,  
Separate, go around just one  
Meet in the middle with a right and left thru  
Turn all the way around to the outside two  
Join hands with the sides and circle four  
Once around on the side of the floor  
Inside couples, California Twirl  
Then pass thru and split the world  
By your corners line up four  
Move your lines to the middle of the floor  
Fall on back and then pass thru  
Join your hands, and the ends duck thru  
Circle in the middle and around you go  
A full turn around and then pass thru  
Go around just one and line up four  
Go forward up and back once more  
Forward again and pass thru  
Center couple arch, ends duck thru  
Just box the gnat across from you  
Face to the middle and Left Square Thru  
Count off four lily-white hands,  
Go on the corner, left allemande  
Partner right go right and left grand.

### COUNTRY COUSIN BREAK

By Bill Gaynor, Valparaiso, Indiana

One and three do a half sashay  
Up to the middle and back that way  
Forward again, box the gnat  
Face the sides right after that  
Right and left thru that's what you do  
Inside arch, dive thru  
\*

Box the gnat in the middle I say  
With the girl on your left, half sashay  
California Twirl, look out man  
There's your corner, left allemande

\*Or, from here:

Circle four in the middle of the world  
Go once around, California Twirl  
Cross-trail thru the outside two  
Pass old mother, don't just stand  
There's your corner, left allemande

### BEE HIVE

By Bob Haden, Lake Jackson, Texas

One and three swing your boss  
Side two ladies chain across  
Head two gents go up and back  
Face your corner and box the gnat  
Four ladies go forward and back  
Forward again and cross trail thru  
Around one, come into the center and pass thru  
Around one, come into the center  
Cross trail thru around one  
Into the center, you're not thru yet  
Gents fall in behind your pet  
Double pass thru across the set  
Heads go right, sides go left

Original head couples. When side gents box the gnat, the side couples go right and the heads go left.

Dixie Chain at the head of the set  
Ladies go left, gents go right  
Then allemande left, etc.

### JUST ONE REPEAT

By "Doc" Louthan, East Los Angeles, Calif.

Allemande left with the corner maid  
Now take your honey and promenade  
Promenade and you don't slow down  
One and three you wheel around  
Go right and left thru across the floor  
Now back right into lines of four  
It's forward eight and back in time  
You pass thru then bend the line  
Now pass thru and you turn back  
And box the gnat across the track  
Gonna square thru the other way back  
Go right, left, and right you do  
Left to the next and pull her thru  
Those who can A right and left thru  
Turn 'em around and pass thru  
Now all eight California Twirl  
It's forward eight and back you whirl  
The center four pass thru  
Swing the one that's facing you

Note: You now have opposite lady

Repeat with sides and end with partner  
or

Use any figure to start promenade with  
opposite lady and you will end with partner.



## DANCE WITH ME

By Lela and Louis Leon, Bakersfield, California  
**Record:** "The Last Song and Dance," MacGregor  
 815 (78) 8155 (45)

**Position:** Open, facing LOD

**Footwork:** Opposite, Directions for M

**Measures** **INTRO**

**1-4 Wait; 2; Side, Point —; Face, Touch, —;**  
 In Open position, wait two meas: step swd L, point R across L, hold; step swd R turning R to face wall, touch L by R, ending in BUTTERFLY position, M's back to COH.

### PATTERN

**1-4 Waltz Bal L; Waltz Bal R; Solo Turn, 2, Close; On Around, 2, Close;**  
 Step swd in LOD on L, step on R in back of L, step L in place; step swd in RLOD on R, step on L in back of R, step R in place; starting on M's L and progressing in LOD, both roll in LOD retaining trailing hands to back-to-back pos; then releasing trailing hands, finish solo turn face-to-face, ending in BUTTERFLY position, M's back to COH.

**5-8** Repeat action of meas 1-4 ending in BANJO position, M's back to COH.

**9-12 Walk Around, 2, 3; 4, 5, 6; Step, Swing, —; Maneuver, 2, 3;**  
 From Banjo position walk CW  $\frac{3}{4}$  around in six steps L R L; R L R to end in SEMI-CLOSED position facing LOD; step on L, swing R fwd, hold; M step fwd on R, maneuvering  $\frac{1}{4}$  R face to face partner and RLOD in three steps assuming CLOSED position.

**13-16 Waltz; Waltz; Waltz; Waltz;**  
 Starting back on M's L, do 4 R face turning waltzes and end facing LOD in BUTTERFLY position. (No twirl)

**17-20 Waltz Out, 2, Close; Waltz In, 2, Close; Waltz Twirl, 2, Close; On Around, 2, Close;**  
 In Butterfly position waltz diag fwd twd wall; waltz diag fwd twd COH; (actually moving from Sidecar to Banjo in previous two meas) releasing M's R and W's L hands, M progresses fwd with 2 waltzes taking small steps — as W turns CW under his raised L and her R arms, progressing in LOD 1 full turn in 2 meas waltzing slowly to end in BUTTERFLY position facing partner and RLOD.

**21-24 Waltz Out, 2, Close; Waltz In, 2, Close; Waltz Fwd, 2, Close; Maneuver, 2, 3;**  
 In Butterfly pos (banjo) waltz diag BWD and slightly twd wall; changing to sidecar, waltz diag bwd twd COH; releasing M's L and W's R hands, M waltzes fwd in LOD, as W waltzes fwd in RLOD under M's raised R and W's L arm; M maneuvers  $\frac{1}{2}$  R face to face RLOD as W spot turns  $\frac{1}{2}$  L face to face partner and LOD in CLOSED position.

**25-28 Waltz Turn, 2, Close; Lady Open, 2, Close; Both Wheel, 2, 3; 4, 5, 6;**

Starting bwd on L do 1 R face turning waltz; as M waltzes almost in place, W brings leading hand to skirt and opens out into OPEN position, both facing LOD; with arm around each other's waist (looking at each other) both spot-walk around (W backing up) 1 full CW turn in place.

**29-32 Waltz Fwd, 2, Close; Maneuver, 2, 3; Waltz Turn; Twirl, 2, 3;**  
 Waltz fwd in LOD in SEMI-CLOSED position; M maneuvers  $\frac{1}{4}$  R face to face partner and RLOD in CLOSED position; 1 R face turning waltz starting bwd on L; as M continues with another R face turning waltz — W twirls under M's L and her R arms to BUTTERFLY position, M's back to COH.

DANCE GOES THRU THREE TIMES

### TAG:

**1-4 Waltz Bal L; Waltz Bal R; Slow Roll, 2, 3; Bow and Curtsy**  
 Same as measures 1 and 2; as music retards on meas 3 and 4 of tag, both solo roll slowly in LOD; face partner, bow and curtsy.

## McCULLAR'S MUDDLE

By C. B. "Mac" McCullar, San Luis Obispo, Calif.

**First and third you bow and swing  
 Go forward up anna back to the ring  
 Now forward again one half square thru  
 Right and left thru with the outside two  
 Inside arch, outside under  
 Circle up 4 and go like thunder  
 Just once around and pass thru,  
 Square thru with the outside two  
 Now "U" Turn back to the middle of the land  
 An allemande left with your left hand**

## DIXIE PEA PICKER

By Fred Applegate, Lemon Grove, Calif.

**Allemande left the corner maid  
 Back to your own and promenade  
 Promenade, but don't slow down  
 First and third wheel around  
 Pass thru, gents turn back  
 Follow this gal to a dixie chain  
 On to the next, two ladies chain  
 Turn 'em, do a right and left thru  
 Come on back with a half square thru  
 Center four do a right and left thru  
 All eight California twirl  
 Do a right and left thru  
 Come on back with a half square thru  
 Then on to the next, pass thru  
 Gents turn back to a dixie chain  
 On to the next, two ladies chain  
 Turn 'em, do a right and left thru  
 Come on back with a half square thru  
 Center four do a right and left thru  
 All eight California twirl  
 Do a right and left thru  
 Now square thru, three quarters, man  
 There's old corner, left allemande  
 Partner right, go right and left grand.**



### GRAY'S BREAK

By Mike Gray, Spring Lake Heights, New Jersey

**One and three half sashay  
Forward up and back that way  
Forward again left square thru  
Left, right, left, right  
Pull her by  
Allemande left same sex  
Grand right and left  
Some are right some are wrong  
Now two and four turn back  
Grand right and left on wrong way track  
Meet your partner pull her by  
Allemande left, etc.**

### CHOLLA SQUARE

By Johnny Walker, Phoenix, Arizona

**Head two couple lead to the right  
Circle half, and don't you blunder  
Inside arch, outside under  
Right and left through in the center of the set  
All the way round to the outside two  
Split those two go around one  
Back to the middle with a right and left through  
Two ladies chain in the middle of the land  
Now cross trail through—there's your corner  
Left allemande —**

### SORRENTO

By Dena M. Fresh, Wichita, Kansas

**Record:** "Come Back To Sorrento," Lloyd Shaw  
X205

**Position:** Skirt Skaters, facing LOD

**Footwork:** Opposite, Directions for M

**Intro:** In open pos (for Intro only) facing LOD, wait 2 meas; Bal apt; as M balances twd partner, they release hands and W does L face turn in three steps to Skirt Skaters pos.

#### Measures

**1-4 Waltz In; Waltz Out; Back-up, 2, 3; Maneuver, 2, 3;**

On M's L (W's R), waltz diag twd COH; on M's R waltz diag twd wall; back-up diag twd COH in three steps LRL; as M maneuvers slightly to face RLOD with one waltz—W spot turns Lface with 3 steps LRL to end facing M and LOD in CLOSED position.

**5-8 Waltz; Waltz; Solo Turn, 2, Close; On Around, 2, Close;**

Starting bwd on L in LOD do two Rface turning waltzes: Release hands and progressing in LOD, turn away from partner (M to L, W to R) with one solo waltz turn in 2 meas: end in SKIRT SKATERS position facing LOD.

**9-16 Repeat action of meas 1-8: end in CLOSED position, M's back to COH.**

**17-20 Box, 2, 3; Cross, Side, Face; Sidecar, 2, 3; Turn, 2, 3;**

Step fwd twd wall on M's L (W back on R), step to side in RLOD on M's R, close L to R (taking weight on L); cross R over L stepping in LOD between couple, step L in LOD, close R to L and face partner; still in closed position, maneuver quickly to SIDECAR position (M face RLOD, W face

LOD) and M back-up in LOD in three steps; turn Lface to BANJO position with one waltz starting on M's L.

**21-24 Banjo Fwd, 2, 3; Turn, To, Face; Change Sides, 2, 3; Around, 2, 3;**

M step fwd in LOD three steps starting L; partners turn slightly to face with one waltz; M raise his L and W's R arm and change places with 3 steps turning  $\frac{3}{4}$  around (M Lface, W Rface) to end both facing RLOD: assuming SKIRT SKATERS position turn  $\frac{1}{2}$  Lface in three steps starting R for M and L for W; end facing LOD.

**25-28 Out, 2, 3; Star, 2, 3; Arc Around, 2, Close; On, 2, Close;**

Release Skirt Skaters position as M does one waltz in place starting L, W turns out R face with 3 steps to end in R HAND STAR position facing RLOD; in three steps star around  $\frac{1}{2}$  CW to end with M facing RLOD; drop hands and as M continues progressing CW around W in 2 measures in a wider arc and smaller steps than in star—W makes one complete Lface turn in place in 2 meas to end in SKIRT SKATERS position facing LOD.

**29-32 Waltz Fwd, 2, 3; Maneuver, 2, 3; Waltz Turn: Open Out, 2, 3;**

Waltz fwd starting L; repeat meas 4 and 5: Open out to SKIRT SKATERS position. DANCE GOES THRU THREE TIMES ENDING WITH TWIRL AND BOW.

### IT'S EASY

By Stub Davis, Waurika, Oklahoma

**Heads go forward, back with you  
Two and four right and left through  
One and three you box the gnat  
Face to the middle, pass through  
Box the gnat with the outside two  
Circle four on the side of the floor  
Side gents break and line up four  
Forward eight and back in time  
Pass right through and bend the line  
Forward eight and back like that  
Forward again and box the gnat  
\*\*Lady on the left, a left allemande  
Partner right, a right and left grand.  
\*\*Two ladies chain across the land  
Chain right back to a left allemande  
Partner right, right and left grand.**

### CARAMBA

By Bill Hansen, West Covina, Calif.

**Four ladies chain across the way  
Then the head two couples a half-sashay  
Box the gnat across from you  
Same one two a right and left thru  
Turn on around and pass thru  
Around just one then pass thru  
Let's circle up four with the outside two  
Go half-way around that way  
All four couples a half-sashay  
Box the gnat across from you  
Same two, Right and left thru  
Now box the gnat across from you  
Same girl left allemande.**



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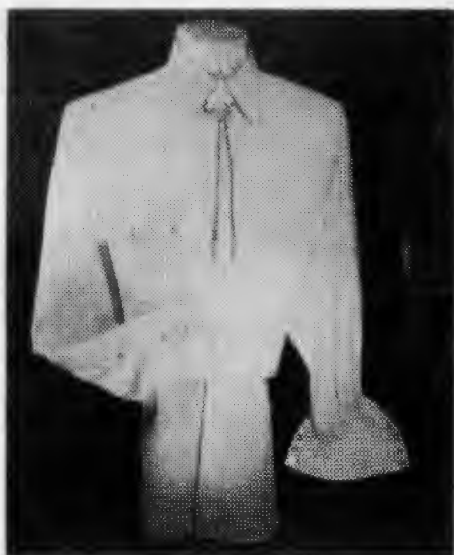
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## FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

What do you think of a caller who lines up a whole bunch of calling dates 'way ahead and then, as the time draws near and he learns that there may not be a good crowd, cancels his engagement, just like that? Not enough money in it for him, so he doesn't show. Isn't there some kind of a law? I know there is a law of integrity which would prevent this sort of thing but this type caller doesn't seem aware of it. He thus gives the whole activity a bad name.

Lois Wheeler  
Spazia, Ill.

**No, there isn't any law—just a rule. When callers and dancers alike adhere to professional ethics and apply a bit of the Golden Rule, their thoughtfulness will truly pay off.**

Dear Editor:

... We have a very small club here, with only two to three squares of dancers that we can count on regularly. Dancing with such a limited group can become monotonous and dull even to dyed-in-the-wool square dancers, but each month when our Sets in Order arrives I feel as though I've had a shot in the arm. You nearly always have something that particularly interests and stimulates me, and sometimes our whole group. It may be the cartoon on the back, a new square or round, or ideas for a special party — it will almost always bring me out of the doldrums.

Mrs. Lloyd Everett  
Truckee, Calif.

Hey—thank you—ed.



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Dear Editor:

Heartily second Bob's idea in the May (SIO) editorial in a re: a standard list of all-time (round) dances. I think it important that a poll be taken to establish this list.

Henri Molaison  
New Orleans, La.

Some comment on this but not nearly enough.  
Come on folks, let us hear—ed.

Dear Editor:

... We're enjoying Sets in Order just as much as ever and thanks very much for the

space you have given Oregon in the past. Our Federation is working out very fine and for the good of square dancing in this state...

Wayne Puckett  
Portland, Oregon

Thank you for sending the material to us—that's the only way we get the news, you know—ed.

Dear Editor:

Will you please get a line or two in this coming issue... to the effect that the rumors spreading all over the country are without foundation. I am very much alive and was not  
(More—next page)

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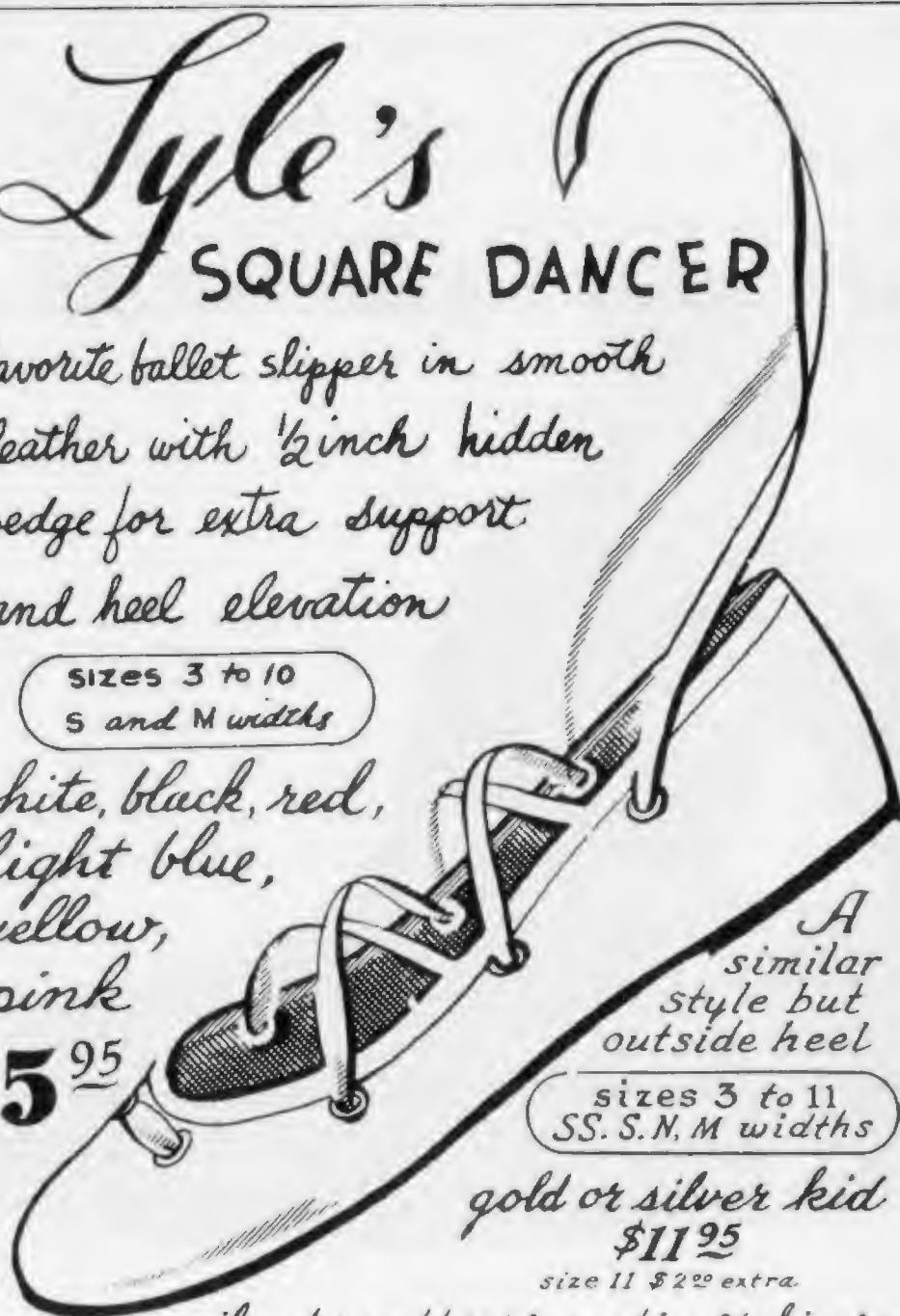
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(Letters, Continued)

killed in an accident in Ohio . . . Today my wife was informed that at the three-day Camdenton, Mo., Festival . . . it was announced that I had died in a car accident . . . Won't you please do what you can to help stop this false rumor before it gets any further? . . .

Joe Haase  
Tucson, Ariz.

Be glad to oblige: Folks, Joe Haase is very much alive. Saw him in Louisville and even the last night of the Convention he was very much "up and about"—ed.

Dear Editor:

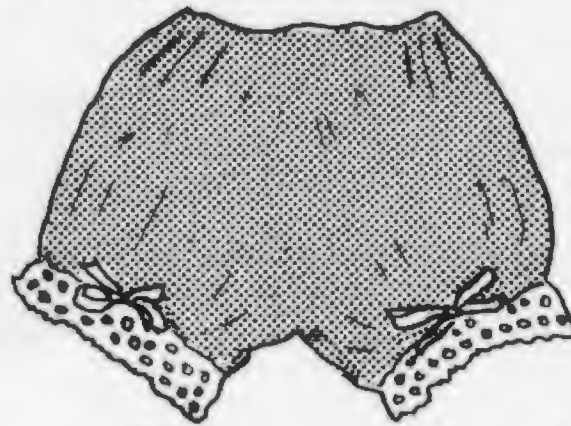
. . . Since Lee Helsel came out on SIO with Square Dance Time, hope to clear this record for use on our TV program as a theme song, since that is what we named our program when we started it. By the way, we have taken some 120 square dance couples on our program and it has become the most popular program in our area.

The audience can hardly wait to see who will dance each week, since each week is a different square . . . It has been a lot of work, but know it has and will pay off in renewed square dance interest throughout our whole area. These couples who dance on this program must take off work early and drive 100 miles to Butte each week to dance. This they have done with no compensation other than to show the public that anyone can square dance . . . and have fun.

Mrs. John Shadoan  
Bozeman, Montana

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Dear Editor:

... In all of my 18 years of experience I have never met a dance problem that is so perplexing as our present day round dance program. I spend much of my time traveling up and down the east coast calling for different clubs and open groups and can find no one dance that is generally accepted by all as being the best liked. ...

One thing I have noticed in the past year, very few waltz routines danced by the ...

square dancers. Square dancers, at least the majority, stick to the two-step variety, while the real round dancer does both. ...

Charlie Baldwin  
Norwell, Mass.

Dear Editor:

My check for ... this gift subscription is enclosed. This couple had never danced any kind of dancing in their life, but after they were introduced to square dancing and started

(More—next page)

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*(Letters, Continued)*

attending my classes last fall, they only missed one dance out of 35 . . . this winter. They are also enthusiastic round dancers . . . I feel this is a record and we crowned them King and Queen of the Palace Promenaders as well as giving them a number of prizes.

Carl Larson  
Friendship, Wisc.

Dear Editor:

. . . I'm a square dance caller from Oklahoma City and have just arrived in Germany courtesy

## FREE CATALOG NO. 2

Send for new **MIKE'S WESTERN STORE** CATALOG — Nationally advertised brands at Low Prices. Square dance & western clothes, jewelry, boots, dresses, ties, concho belts, also many new original items.

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of Uncle. Anyway, I immediately joined the EAASDC and the European Callers' Club. Since in the Bramberg area there were no clubs operating, we started two. This came about on the advice of Fred Weber of Heidelberg. . . .

PFC Andy Green  
Bramberg, Germany

**Good advice to anyone headed for Europe as a change of duty station or vacation is to write the president of the Association, Fred Weber, HQ, USAREUR, G-1 Div., APO 403, New York, N.Y. His staff may be able to help you find a new dancing home. Callers, especially, write.—ed.**

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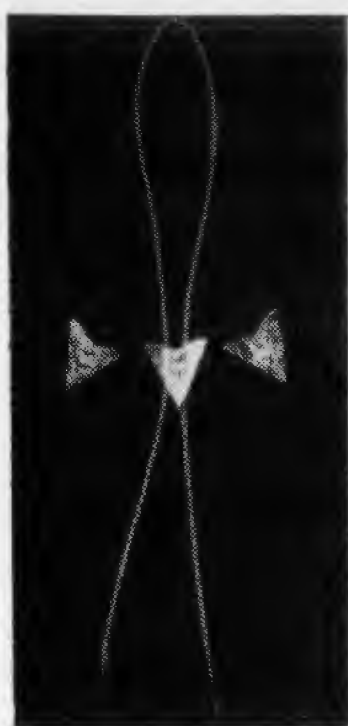
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Council Bluffs, Iowa **HERMAN'S WESTERN SHOP** Broadway at 4th  
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Dear Editor:

... I have enjoyed your magazine and would like to promote it in the square dance clubs that we belong to as I think it is doing a wonderful job of raising the level of our dancing. We also enjoy knowing about the dancing in various parts of the States, and being informed of the most popular.

H. S. Alexander  
Detroit, Mich.

Dear Editor:

... While we are on the subject of the one caller versus club caller systems, I have been

wanting for some time to see a discussion on the respective merits of each system, for certainly each has a great many advantages over the other. I have square danced for a good many years with clubs over most of New Mexico and much of Texas, and have seen both systems work wonderfully and fail miserably ... How about this as the subject of a future article in your magazine?

Charley Lovett  
Albuquerque, N.M.

**Good idea—will need some help from out there —ed.**

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**THANK  
YOU**

## SQUARE DANCERS and CALLERS

for making my first national Square Dance Calling Tour a great success. Your response was such that I shall travel full time in the future and am now booking dances up to the next National Convention. Please let me know your choice of dates while the selection is widest. I plan to tour the East in October, 1958 and attend the Atlantic Convention (Oct. 10 & 11), several other Festivals, and also the National in Denver May 28, 29, 30  
JOE HAASE, Rt. 7, Box 475, Tucson, Ariz. MAin 2-9944

### NEW MEXICO FESTIVAL

Carrying along its upsweep in square dance interest, the state of New Mexico dancers focussed, May 2 and 3, on Los Alamos, where the State Festival was held. Governor Mechem was present to aid in the program and Lee Helsel of California was guest caller and M.C. There was a Friday night dance followed on Saturday by morning dancing and a breakfast, with workshops in the P.M. At night the floor was gay with some 600 dancers.

Gus Franz, retiring president of the sponsoring New Mexico Square Dance Assn., announces his successors to be: President, Dan Jamieson, Farmington; 1st Veep, Ted Huntington; 2nd Veep, Jim De Moss; Sec-Treas., Bea Gibson; Editor of association magazine, News Notes, Jim Welch.

### CARBONS NOT ACCEPTABLE

Please send only original typed copies of news releases. Not only is it difficult to read correct names and dates on carbon copies but we are made aware that more than one publication has received *exactly* the same release. And our deadline — **FIRST OF THE MONTH.**

### TWIRL AWAY . . .

Minimum care needed for this drip-dry cotton perfect for summer dancing. White background with red or black stripe and full front panel insert. Figure flattering bodice (laced to nip in your waist). The full 7 yard, 2 tiered skirt is banded with a bias trim. Standard sizes 10, 12, 14, 16, 18. Made-to-order (Please allow 3 weeks for delivery).

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## GEMS FROM THE OTHER PUBLICATIONS

(Helen Wiegink in Square Notes, Tucson, Arizona — March, 1958)

"WHY attend out-of-town Festivals?

"To see the Square Dance world, in all its bright, colorful variety, focused in the beam of a giant spotlight.

To widen your viewpoint . . . To take you to far places you might never otherwise see . . . To meet interesting people you'd not likely otherwise know . . . To be entertained like kings and queens . . . To help you understand the broader picture . . .

"To see more of this sometimes beautiful, sometimes baffling, strange, wonderful world we live in.

"Go and see — take pleasure in dancing . . . Go and see — be amazed with dancing . . . Go and see — be informed about dancing . . . Go and see — broaden your horizon by dancing . . .

"At Out-of-Town Festivals."

\* \* \*

("Rusty" Tiedeman in Oregon Federation News, Jewell, Ore. — June, 1958)

"Let's not let our callers be the forgotten men of Square Dancing; let's step up to the podium occasionally, and shake his hand, tell him how much we enjoy his calling, and how much we appreciate his efforts to make our dances a success."

## MAXHIMER HAWAIIAN HOEDOWN

Square dancers will shift into a series of hulas on August 5-16 when Ralph Maxhimer of North Hollywood, Calif. will conduct a group of them to Hawaii for a comprehensive tour, including sightseeing *and* square dancing. For info write Travelworld, Inc., 5814 Wilshire Blvd., Los Angeles, California.

## BUTCH NELSON

wishes to announce  
his extended fall and winter tour,  
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Please contact Butch Nelson,  
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"SHE LOVES TO DANCE  
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You'll love 'em.

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oo ee oo ah ah,  
ting tang walla walla  
bing bang

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a simple dance with the catchiest of tunes  
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The instrumentals are split onto two records  
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**ROUNDANCERS**

*Jerry and Charlie Tuffield*

**D**ANCING is certainly not alien to the Tuf-  
fields. Jerry and Charlie have been dancing  
since childhood. Both are also musicians.  
Charlie played the accordion for square dancing  
for 5 years. When he started calling in  
1946, Jerry became his accompanist for the  
next 6 years. The two were high school sweet-  
hearts and married while Charlie was in the  
Navy in 1943.

Charlie still calls for 5 square dance clubs  
and both the Tuffields teach at their 3 round  
dance groups. Their oldest round dance club,  
Silver Dollar Round Dancers, is over 6 years  
old. This year the Denver Recreation Depart-  
ment introduced round dancing into the sched-  
ule and the Tuffields were asked to head this  
venture, which has proved most successful.

Past-president of the Denver Callers' Associ-  
ation, Charlie has been active in the Denver  
Area Festivals and Workshops and will be very  
much a part of the forthcoming 8th National  
Convention in Denver in 1959. Their family  
responsibilities — including 3 boys, 3 girls, a

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Califone and record case after record case — do not allow the Tuffields to travel much but they do find time for spasmodic short hops to neighboring areas to preside at square and round dance gatherings.



*Jerry and Charlie Tuffield, Denver, Colorado*

The Tuffields are choreographers of rounds whose work has lasting quality, as evidenced by their beautiful Lover's Waltz, created three years ago and still very popular around the nation. More recently they have done Muskrat Ramble and Dancing the Blues.

Jerry and Charlie believe that square and round dancing go hand in hand, and that those who enjoy both should strive for relaxation in this recreation. A relaxed dancer, in their opinion, is very likely to be a good dancer.

#### NEW TRAVELING CALLER LIST

One of Sets in Order's many services to its readers is the Traveling Callers' List which is made available periodically. The 1958-1959 List is now ready and may be obtained by mailing a 9½"x 4" envelope and 4c stamp to Sets in Order. Remember — a 4c stamp now!

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**. . . AND WOT WUZ IT LEE HELSEL  
SAID BACK TO HIM . . . ?**



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#### **SAD NOTE**

Caller John Hiatt of Bethesda, Maryland, passed away suddenly on April 24. Much understanding and support is being given his wife, Melva, by their innumerable square dance friends.

#### **CANADA, CANADA, CANADA . . .**

We just don't relish closing an issue without mentioning our Northerly neighbor's name . . . and so doggoned much is happening up there too! Please, some of you Canadians, send your Square Dance news to Helen Orem at Sets In



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#### **DIRECTORY FOR TRAVELERS**

The Council of Square Dance Assns. of Calif. has sponsored publication of a pamphlet containing names and addresses of active square dancers thru-out that state, as a service to traveling square dancers. Interested persons may write Council Secretary, Lorraine Lowerison, 2700 Barnson Pl., San Diego 3, Calif.

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First and third a half square thru, then a right and left through with the outside two  
Dive through, pass through, Right and left through with the outside two  
Face your partner, Box the Gnat. Right and left through the other way back  
Join hands make a line of four. Forward up and back with you  
Bend the line — pass through, Face your partner — right and left through  
Inside arch — dive through — square through three quarters around to the rhythm  
of the band  
There's your corner — Left allemande.



## SATURDAY NIGHT CALLERS AT SUNNY HILLS BARN

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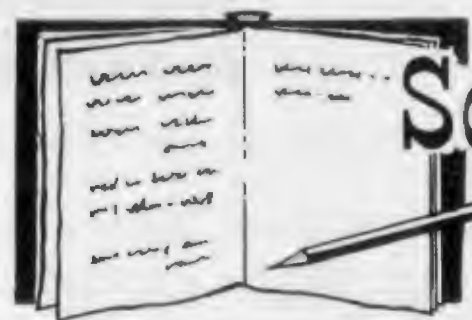
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## Square Dance Date Book

Aug. 1-2—9th Ann. Steamboat Festival  
 Steamboat Springs, Colo.  
 Aug. 2—New Armory Dedication Jamboree  
 Williston, North Dakota  
 Aug. 6—Annual Festival  
 H.S. Stadium, Newburyport, Mass.  
 Aug. 6—Border Sq. Peach Fest. Trail Dance  
 Grade School Gym, Oroville, Wash.  
 Aug. 7-9—Annual Peach Festival Jamboree  
 Penticton, B.C., Canada  
 Aug. 8—Seafair Square Dance  
 Civic Audit., Seattle, Wash.  
 Aug. 8-9—2nd Ann. Spanish Trails Fiesta Jamb.  
 Ft. Lewis A & M Coll. Field House  
 Durango, Colo.  
 Aug. 9—Hayseeds Hoedown  
 Oddfellows' Hall, Clare, Mich.  
 Aug. 9—Wasatch Wranglers Jamb.  
 Heber, Utah  
 Aug. 15—Guest Caller Dance  
 Harding School, Coos Bay, Ore.  
 Aug. 16—Summer District Dance  
 Civic Audit., Ardmore, Okla.  
 Aug. 17—Bay Area Stompers Jamboree  
 Marshfield Hi Gym, Coos Bay, Ore.  
 Aug. 29-30—Do Si Dancers State Fair Dance  
 Douglas, Wyo.  
 Aug. 29-Sept. 1—Labor Day Week-End Vaca-  
 tion, Conneaut Lake, Pa.  
 Aug. 30—Hey Cedars Jamboree  
 Cedar City, Utah

*(Continued next page)*

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Aug. 30-Sept. 1—4th Ann. Montana Knothead Jamb., Old Faithful Lodge, Yellowstone Park, Wyo.

Aug. 30-Sept. 1—Southern Square Dance Reunion, Heidelberg Hotel, Jackson, Miss.

Aug. 31—Regatta-Sunset Area Festival  
Astoria, Oregon

Sept. 1—Western Assn. Free Fall Round-Up and Potluck, Recr. Park, Glendora, Calif.

Sept. 5—Assoc. Square Dancers' Superior Calif. State Fair Dance, Governor's Hall, Fair Grounds, Sacramento, Calif.

Sept. 5-6—Assn. Fall Festival

Munic. Audit., New Orleans, La.

Sept. 28—S.C. Callers' Assn. Squarama  
Sunny Hills, Fullerton, Calif.

Oct. 3-4—7th Ann. Intermountain Festival  
Provo, Utah

Oct. 10-11—4th Atlantic Convention  
Sheraton Park Hotel, Washington, D.C.

Oct. 11—North Central Dist. Fall Festival  
Student Union Ballroom, Stillwater, Okla.

Oct. 12—Western Assn. Fall Jamboree  
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1515—Briar Patch/Turnpike Special, call by Richard Dick

1516—Same instrumental, Briar Patch Key A $\flat$ ,  
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### "FIRST" FOR NEW ORLEANS

New Orleans, La., is putting down a firm foundation for square dance progress by forming the Greater New Orleans Square Dance Assn. One of the first efforts of this newly-formed body is to hold its first Festival on Sept. 5-6 in New Orleans. Lee Helsel of Sets in Order recording fame will act as M.C. The price per dancer for all three days' dancing hours, and with no age limit, will be \$2.36.

### ROUND DANCE FAVORITES

Round dances which were the current favorites across the nation at press time add up like this: For Square Dancers (easier dances); Love Me, Champagne Time, Bubbles in the Wine, Why Ask for the Moon and Chalet Polka. The more experienced Round Dancers like; Smile Awhile, Lingering Lovers, Copenhagen, Most Wanted/Champagne Time (tied) and While We Dream. That's it.

## GOT PROBLEMS? WITH YOUR SOUND EQUIPMENT



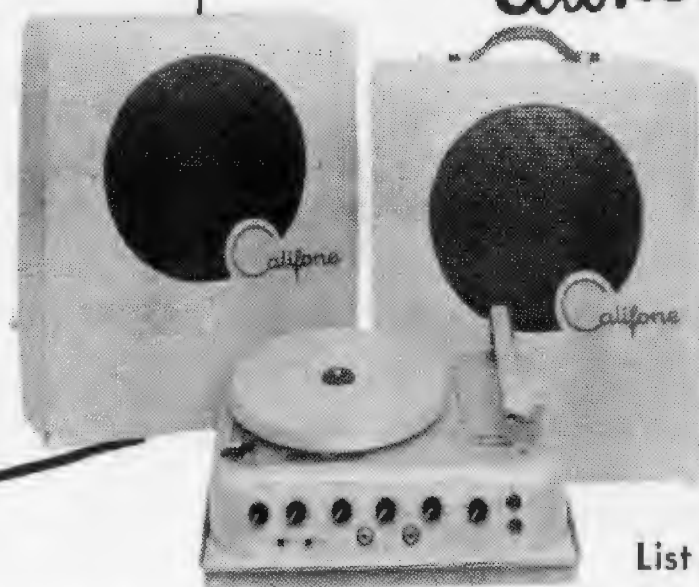
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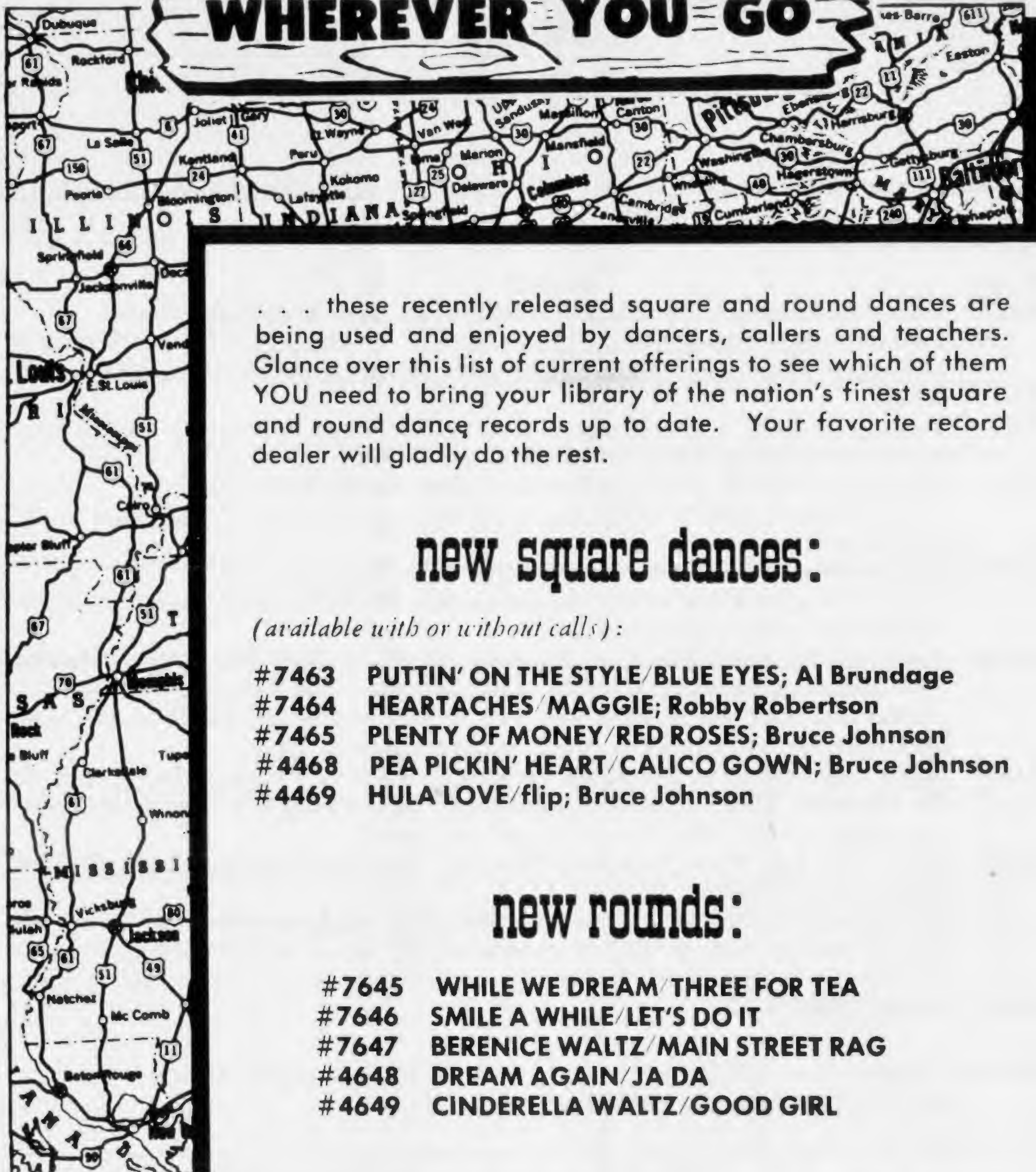
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# WHEREVER YOU GO



... these recently released square and round dances are being used and enjoyed by dancers, callers and teachers. Glance over this list of current offerings to see which of them YOU need to bring your library of the nation's finest square and round dance records up to date. Your favorite record dealer will gladly do the rest.

## new square dances:

*(available with or without calls):*

- #7463 PUTTIN' ON THE STYLE/BLUE EYES; Al Brundage
- #7464 HEARTACHES/MAGGIE; Robby Robertson
- #7465 PLENTY OF MONEY/RED ROSES; Bruce Johnson
- #4468 PEA PICKIN' HEART/CALICO GOWN; Bruce Johnson
- #4469 HULA LOVE/flip; Bruce Johnson

## new rounds:

- #7645 WHILE WE DREAM/THREE FOR TEA
- #7646 SMILE A WHILE/LET'S DO IT
- #7647 BERENICE WALTZ/MAIN STREET RAG
- #4648 DREAM AGAIN/JA DA
- #4649 CINDERELLA WALTZ/GOOD GIRL

**FREE!** Ask your record dealer for a copy of the brand N-E-W "Corsair" catalogue that lists square and round dance records from 14 leading producers (including WINDSOR)—or write to Corsair, Box 396, Temple City, Calif., for your copy. Also—write Corsair for a highly informative pamphlet titled "THE USE AND CARE OF 45's" that tells in complete detail how to get maximum results from the new 45 r.p.m. records—especially interesting to callers and teachers.



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# DUCKY

By Bill Shymkus, Chicago, Illinois

**Record:** Mercury 71307

**Position:** Open. Two couples side by side, hands joined in line, all facing LOD.

**Footwork:** Same, All start on left.

**Meas.**

## DANCE

- 1-4 Two-Step Forward; Two-Step Forward; Buzz Left, 2; 3, Brush Right;**  
Two two-steps forward in LOD; All start on L ft and buzz L face half around in 3 buzz steps, end facing RLOD with hands joined in line and brush R ft fwd.
- 5-8** Moving in RLOD and starting on R ft, repeat Meas. 1-4. Finish with R face buzz to end facing LOD with hands joined in line.
- 9-12 Two-Step Forward; Two-Step Forward; Step, Touch; Back, Touch;**  
Two two-steps fwd in LOD; Step fwd on L, touch R to L; Step back on R, touch L to R.
- 13-16 Side, Behind; Side, Touch; Side, Behind; Side, Touch;**  
Hands still joined the entire line grapevines to the left and touch and again grapevines to the right and touch.
- 17-20 Two-Step Forward; Two-Step Forward; Walk, 2; Face the Other, Couple;**  
Two two-steps fwd in LOD; Four walking steps — the first two fwd in LOD; on the last two, the couples just turn to face the other couple in the line, backing slightly away from other couple on second step.
- 21-24 (Right and Left Thru) Two-Step Forward; Two-Step Forward; Turn, 2; 3, 4;**  
Do a R and L Thru in two two-steps and four walking steps (pass thru with two-steps and courtesy turn with walking steps).
- 25-28 (Right and Left Back) Two-Step Forward; Two-Step Forward; Turn, 2; 3, 4 (Join a New Couple);**  
Do a R and L Thru with same couple; when doing courtesy turn, outside couple moved fwd in LOD to a new couple while inside couple turns to join couple coming fwd to them; to end hands joined in line facing LOD.
- 29-32** Repeat Meas. 9-12.

**Ending:** Repeat Meas. 29-32 three times. Instead of the balance on last time thru, twirl woman forward and bow.



## The Language of SQUARE DANCING

Reprints of the "Language of Square Dancing" from the pages of Sets in Order are now available in pamphlet form. This Glossary contains 8 pages of square dance terms and is ideal for teachers and callers to use in beginner classes as a textbook.

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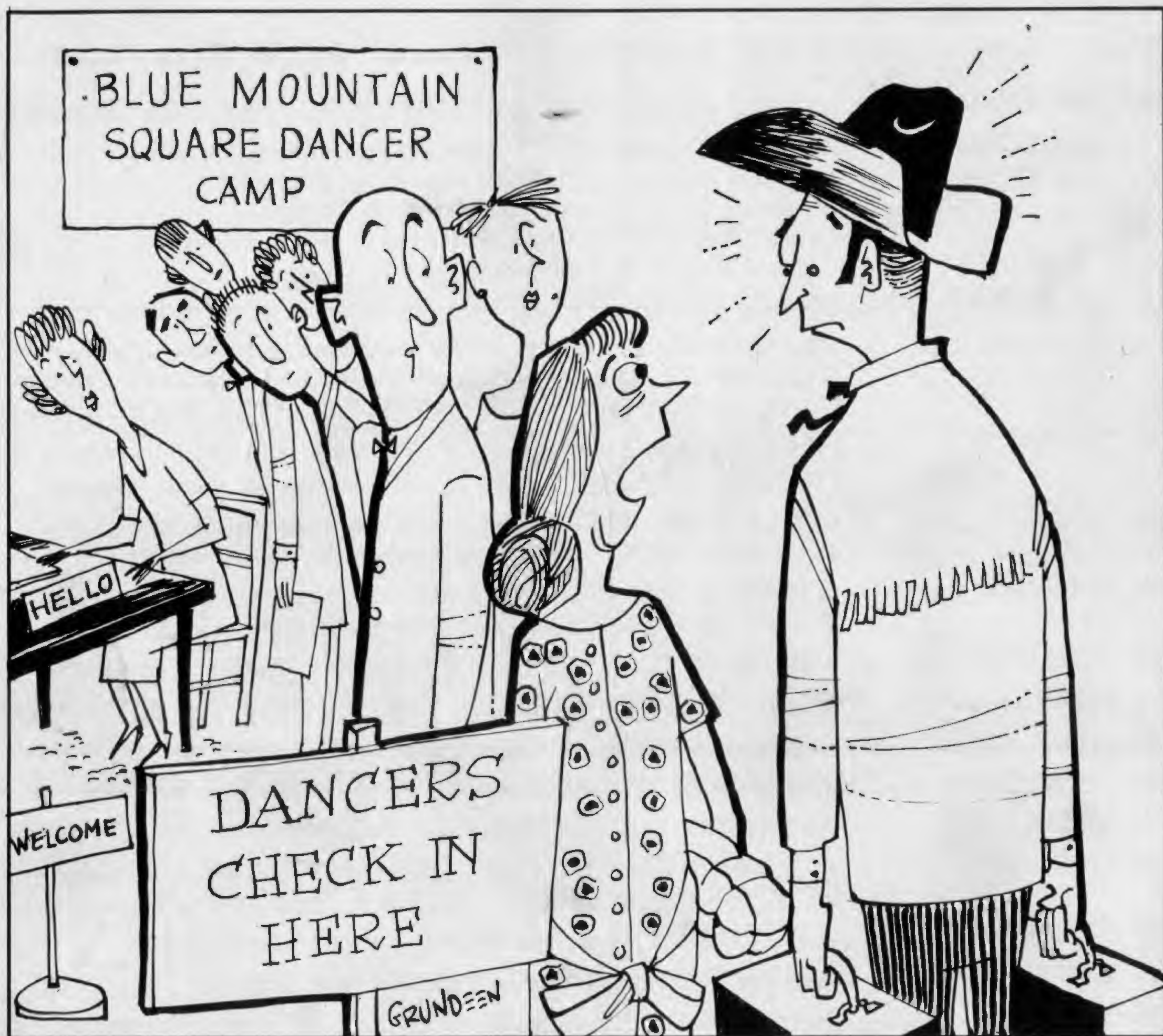
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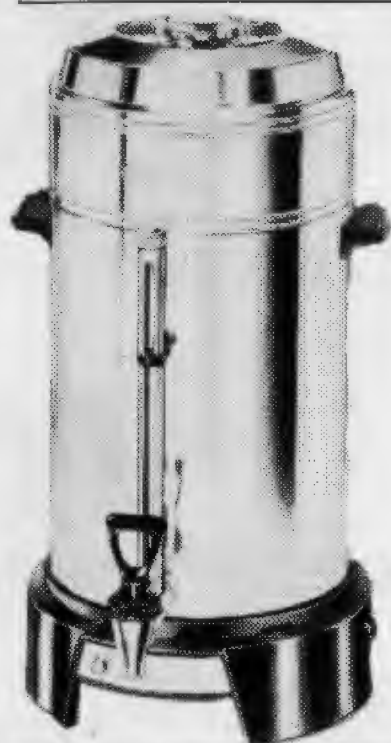




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